

Compositionen für Orgel

von
Josef Rheinberger.

OEUVRES
POUR
L'ORGUE.

ORGAN-
WORKS.

Eigentum des Verlegers für alle Länder. Eingetragen in das Vereins-Archiv.

LEIPZIG, ROB. FORBERG.

Op. 49. Zehn Trios für die Orgel. (<i>Dix trios pour l'orgue. Ten trios for organ.</i>)	M. Pf.	Op. 167. Meditationen. Zwölf Orgelvorträge. (<i>12 morceaux pour l'orgue. 12 organ-pieces.</i>)	M. Pf.
Heft 1	1	Nº 7. Intermezzo	1
Heft 2	1	Nº 8. Alla marcia	1
Op. 88. Pastoral-Sonate in G-dur für Orgel. (Pastorale, Intermezzo, Fuge.) (<i>Sonate pastorale pour l'orgue. En Sol maj. Pastoral sonata for organ. G maj.</i>)	4	Nº 9. Tema variato	1
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	3	Nº 10. Passacaglia	1
Op. 98. Sonate Nº 4 in A-moll für Orgel. (Tempo moderato. Intermezzo, Fuga cromatica.) (<i>Quatrième sonate pour l'orgue. En La min. 4th sonata for organ. A min.</i>)	4	Nº 11. Fugato	1
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	3 50	Nº 12. Finale	1
Op. 107. Fünf Hymnen für gemischten Chor. Für Orgel bearbeitet von Robert Schaab. (<i>Cinq hymnes pour choeur mixte. Arrangés pour l'orgue ou l'harmonium par R. Schaab. Five hymns for mixed voices. Arr. for the organ or harmonium by R. Schaab.</i>)		Op. 168. Sonate Nº 15 in D-dur für Orgel. (Phantasie. Adagio, Introduction und Ricercare.) (<i>Quinzième sonate pour l'orgue. En Ré maj. 15th sonata for organ. D-maj.</i>)	4
Heft 1. Nº 1. Pater noster. (<i>Pater noster.</i>)		Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50
Nº 2. Jam sol recedit. (<i>Schon weicht der Sonne Flammenstrahl.</i>)	1 25	Op. 175. Sonate Nº 16 in Gis-moll für Orgel. (Allegro moderato. Skandinavisch. Introduction u. Fuge.) (<i>Seizième sonate pour l'orgue. En Sol diés mineur. 16th sonata for organ in G sharp minor.</i>)	4
Nº 3. Salvete flores martyrum. (<i>Sucht Märytblüthen, Gruss!</i>)		Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4
Heft 2. Nº 4. Salve regina. (<i>Gruss! Himmelshörsigin.</i>)	1 25	Op. 177. Concert für Orgel. (Nº 2 in G-moll) mit Begleitung des Streichorchesters, 2 Hörner, Trompeten und Pauken. (<i>2ème Concert pour l'orgue et orchestre, en Sol mineur. 2nd Organ-concert with orchestra, in G minor.</i>)	6
Nº 5. Christus factus est. (<i>Christus ward für uns geboren.</i>)		Partitur	netto 6
Op. 132. Sonate Nº 8 in E-moll für Orgel. (Fuge, Intermezzo, Scherzo, Passacaglia.) (<i>Huitième sonate pour l'orgue. En Mi min. 8th sonata for organ. E min.</i>)	4	Orchesterstimmen	netto 6
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5	(Dapfistimmen: Viol. I, II, Va., Vc. u. B. à 90 Pf. no.)	
Op. 142. Sonate Nº 9 in B-moll für Orgel. (Präludium, Romanze, Fantasie und Fuge.) (<i>Neuvième sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat maj.</i>)	4	Orgelstimme	netto 3
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50	Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50
Op. 146. Sonate Nº 10 in H-moll für Orgel. (Präludium, Fuge, Fantasie und Finale.) (<i>Dixième sonate pour l'orgue. En Si min. 10th sonata for organ. B min.</i>)	4	Op. 181. Fantasie-Sonate Nº XVII in H für Orgel. (Fantasie. Intermezzo. Introduction u. Fuge.) (<i>Pantaisie-Sonate pour l'orgue. Nº XVII en Si maj. Fantasia-Sonata for organ. Nº XVII in H-maj.</i>)	4
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5	Op. 188. Sonate Nº XVIII in A für Orgel. (Fantasie. Capriccio. Idylle. Finale.) (<i>Dix-huitième sonate pour l'orgue. En La maj. 18th sonata for organ. A maj.</i>)	4
Op. 148. Sonate Nº 11 in D-moll für Orgel. (Agitato. Intermezzo und Fuge.) (<i>Onzième sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.</i>)	4	Op. 189. Zwölf Trios für Orgel. (<i>Deux trios pour l'orgue. Twelve trios for organ.</i>)	
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5	Heft 1. (Andantino amabile. Moderato. Allegretto. Quasi Adagio.)	1 50
Op. 154. Sonate Nº 12 in Des-dur für Orgel. (Phantasie, Pastorale, Introduction und Fuge.) (<i>Deuxième sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat maj.</i>)	4	Heft 2. (Moderato. Allegretto. Moderato. Alla breve.)	1 50
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5	Heft 3. (Con moto. Andantino. Adagio. Andantino.)	1 50
Op. 161. Sonate Nº 13 in Es-dur für Orgel. (Phantasie, Canzone, Intermezzo, Fuga.) (<i>Treizième sonate pour l'orgue. En Mi bém. maj. 13th sonata for organ. E flat maj.</i>)	4	Op. 193. Sonate Nº 19 in G-moll (Präludium. Provençalisch. Introduction und Finale.) (<i>Dix-neuvième sonate pour l'orgue. En Sol mineur. 19th sonata for organ in G minor.</i>)	4
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4	Op. 196. Zur Friedensfeier. Sonate Nº 20 in F-dur für Orgel. (Präludium. Intermezzo. Pastorale. Finale.) (<i>A la fête de la paix. Vingtième sonate pour l'orgue. En Fa maj. To the peace-fest. 20th sonata for organ in F maj.</i>)	4
Op. 165. Sonate Nº 14 in C-dur für Orgel. (Präludium. Idylle, Toccata.) (<i>Quatorzième sonate pour l'orgue. En Ut maj. 14th sonata for organ. C maj.</i>)	4	Einzelsätze aus seinen Orgelsonaten. (<i>Morceaux détachés de ses sonates pour l'orgue. Separate items from his organ-sonatas.</i>)	
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4	Nº 1. Fuga cromatica	1 25
Op. 167. Meditationen. Zwölf Orgelvorträge. (<i>12 morceaux pour l'orgue. 12 organ-pieces.</i>)	1	Nº 2. Intermezzo	1
Nº 1. Entrata	1	Nº 3. Scherzoso	1
Nº 2. Agitato	1	Ausgewählte Stücke aus den Orgelwerken von Josef Rheinberger. Für Harmonium bearbeitet von A. Schmid-Lindner. (<i>Choix de morceaux des oeuvres de J. R. Arrangés pour l'harmonium par A. Schmid-Lindner. A selection from the organ-works of J. R. Arranged for harmonium by A. Schmid-Lindner.</i>)	
Nº 3. Canzonetta	1	Nº 1. Intermezzo (aus Op. 132)	1
Nº 4. Andantino	1	Nº 2. Romanze (aus Op. 142)	1
Nº 5. Preludio	1	Nº 3. Thema mit Veränderungen (aus Op. 146) (<i>Thème et variations.</i>)	1
Nº 6. Aria	1	Nº 4. Pastorale (aus Op. 154)	1
		Nº 5. Canzone (aus Op. 161)	1
		Nº 6. Idylle (aus Op. 165)	1

Neue Klaviermusik zu 2 Händen im Verlage von Rob. Forberg in Leipzig

Compositions nouvelles pour piano à 2 mains. ■ New compositions for piano solo.

BARTH, G.

- Op. 29.
No. 1. Impromptu (H moll) (S. min.) 1,—
No. 2. Polonaise (Fis moll) (P. min.) 75
No. 3. Serenade (A dur) (L. maj. Amaj.) 1,—

BEER, Max Josef.

- Op. 21. Sechs Walzer. (6 waltzes) 2,25

ESCHMANN, J. Carl.

- Op. 65. Novalotte in sechs Kapiteln. (Novalotte in 6 chapters. A little novel in six parts.)
Heft (cah. vol.) 1. No. 1. Auf der Ufer. Idylle. (Dans l'effort. On the Ufer.) 2,—
Heft (cah. vol.) 2. No. 2. Märchenabenteuer. (Conte. Tale.) No. 3. Unruhige Zeit. (Temps de trouble. Troubled time.) 2,—
Heft (cah. vol.) 3. No. 4. Ballade. (Scène de bal. On the ball.) No. 5. Auf der Höhe. (Sur la hauteur. On the height.) No. 6. Zwei Jahre später. (Deux années plus tard. Two years later.) 3,—
Op. 75. Bagatellen.
Heft (cah. vol.) 1. Allegretto. Im gemächlichen Maassschritt. Capriccio. Andante. Etude. Lied. (Pas de menuet. Menuet tempo. Chant. Song.) 2,—
Heft (cah. vol.) 2. Allegretto gracioso. Andante. Scherzino. Allegretto. 2,—
Op. 78. Freudvoll und leidvoll. 12 kleine Klavierstücke. (Joy and sorrow. 12 piano pieces.)
Heft (cah. vol.) 1 2,—
Heft (cah. vol.) 2 2,25

ESIPOFF, Stepan.

- Op. 3. Trois esquisses.
No. 1. Historiette 1,20
No. 2. Nocturne 1,20
No. 3. Valse fantastique 1,20

FÖRSTER, Alban.

- Op. 26. Am Springquell. (A la source jaillissante. At the spring-well.) 1,40
Op. 27. Drei Stücke in Walzerform. (Trois morceaux de valse. Three pieces in form of waltzes.)
No. 1. B. dur. (Si bém. maj. B. maj.) 1,40
No. 2. A. dur. (La bém. maj. A. maj.) 1,40
No. 3. A. dur. (La maj. A. maj.) 1,40
Op. 60. Liebesfrühling. (Le printemps de l'amour. Love-spring.) Drei lyrische Stücke.
No. 1 — 2 — 3. 1,—

GODARD, Charles.

- Op. 64. Marche de l'insouciance. (Landschaftsmarsch.) Morceau caractéristique. 1,50
Op. 65. L'Angelus. (The evening bell.) Méditation 1,50
Op. 66. Danse d'été. (Dance of stars.) Valse 1,50
Op. 67. Prestissimo. Caprice-Galop 1,25
Op. 68. Roses d'avril. Valse mélodique 1,50
Op. 69. Ballet des papillons. (Butterflies ballet.) 1,50
Op. 70. Moment de valse 1,50
Op. 71. Valse. Humoresque 1,50
Op. 72. Une page de passé. (A souvenir of past-time.) Méditation 1,50
Op. 73. Gavotte légère. Scherzo 1,50
Op. 74. Au Haméon. (In the hamlet.) Idylle 1,50
Op. 75. Les libellules. (Dragon flies.) Blüette. 1,50
Op. 76. Mousse d'or. (Golden moss.) Valse impromptu 1,50
Op. 77. Chant nuptial. Fantaisie 1,50
Op. 78. Silhouettes. Boléro 1,50
Op. 79. An érémite. Improvisation 1,50
Op. 80. La Toledana. Impromptu 1,50
Op. 81. Poème d'hiver. Méditation 1,50
Op. 82. Canario. Caprice 1,50
Op. 83. Pensée. Intermède 1,50
Op. 84. Valse épique 1,50
Op. 85. Voix célestes. Improvisation 1,50
Op. 86. Feu d'été. Marche joyeux 1,50
Op. 87. Blanche fontaine. Valse 1,50
Op. 88. En Yacht. Caprice 1,50
Op. 89. L'Aurore. Mélodie 1,50
Op. 105. Les Almées. Valse lente 1,50
Op. 106. Appassionata. Prélude 1,50
Op. 107. Dans les bois. Valse sentimentale 1,50
Op. 108. Sérénade à la lanterne. Morceau 1,50
Op. 109. Fleurs printanières. Impromptu 1,50
Op. 110. Chant du cygne. Romance sans paroles 1,50
Op. 116. Pas si vite. Valse élégante 1,50

GODARD, Charles.

- Op. 117. Méditation espagnole 1,50
Op. 122. Sous la feuillée. Impromptu 1,50
Op. 140. Mouge rose. Improvisation 1,50
Op. 141. Impression du soir. Romance 1,50
Op. 142. Tête-à-tête. Idylle 1,50
Op. 143. Antrefais. Romance sans paroles 1,50
Op. 144. Brise de mai. Blüette 1,50
Op. 145. Albes fleurées. Récit 1,50
Op. 146. Rêveur marmonnant. Étude de salon 1,50
Op. 147. Fleurs d'été. Valse 1,50
Op. 148. Nuits d'Orient. Nocturne 1,50
Op. 149. Légende andalouse. Morceau de salon 1,50
Op. 150. Rêveur. Morceau poétique 1,50
Op. 151. A vingt ans. Poème d'été 1,50
Op. 152. En songe. Récit 1,50
Op. 153. Jeu de truites. (Poisson-fid.) Poème musical 1,50

GRAFF, Alphonse.

- Op. 15. Deux caprices.
No. 1. A. dur. (La maj. Amaj.) 1,—
No. 2. F. moll. (F. min. F. min.) 1,—

HOCHSTETTER, Caesar.

- Op. 1. Nocturne 1,—
Op. 2. 2 Klavierstücke.
No. 1. Gavotte 1,—
No. 2. Scherzo 1,—

JESSEL, Léon.

- Op. 120. Tentation. (Lockung.) Improvisation 1,20
Op. 142. Marivandage. (Zärtliche Unterredung.) Poème d'album 1,20

KIRCHNER, Fritz.

- Op. 79. Zwei Klavierstücke.
No. 1. Tarentella 1,25
No. 2. Kanakakia 1,25
Op. 88. Zwei Jägerlieder. (2 chants de chasseurs. 2 hunters' songs.)
No. 1. 1,—
No. 2. 1,—
Op. 117. Zwei Klavierstücke.
No. 1. Gondellera 1,25
No. 2. Saltarello 1,25

KLEFFEL, Arno.

- Op. 37.
No. 1. Toccata 1,25
No. 2. Lied (Chant. Song) 1,—
No. 3. Serenade 1,—
No. 4. Gondellera 1,25
Op. 38. Spielmannswalzer. (Les mélodies du ménestrel. The minstrel's songs.)
Heft (cah. vol.) 1. No. 1. Morgengraue. (Salut au matin. Salute of the morning.) No. 2. Fröhliche Wanderschaft. (Joyeux pèlerinage. Joyful peregrination.) No. 3. In der Mühle. (Au moulin. In the mill.) No. 4. Scherzucht. (Distr. ardent. Aspiration.) 1,50
Heft (cah. vol.) 2. No. 5. Nachstück. (Nachtwitz. Nocturne.) No. 6. Festlicher Zug. (Cortège solennel. Festive cortege.) No. 7. Am Bach. (Pais du ruisseau. On the brook.) No. 8. Unter der Linde. (Sous le tilleul. Under the Linden-tree.) 1,50
Heft (cah. vol.) 3. No. 9. Schalk. (Prison. Wag.) No. 10. Im Grünen. (A la campagne. In the country.) No. 11. Jagdlied. (La chasse. The chase.) No. 12. Abschied. (L'adieu. The parting.) 1,50

KLEINMICHEL, Richard.

- Op. 47. Fünf Mazurkas. (Cinq mazurkas. Five mazurkas.)
No. 1. B. dur. (Si bém. maj. B. flat maj.) 1,—
No. 2. A. dur. (La maj. A. maj.) 1,—
No. 3. D. dur. (Ri maj. D. maj.) 1,—
No. 4. G. moll. (Sol min. G. min.) 1,—
No. 5. E. dur. (Mi bém. maj. E. flat maj.) 1,—
Op. 61. Moto perpetuo. Sechs brillante Etüden. (Six études brillantes. Six brilliant studies.)
No. 1. Gebundene Passagen. (Passages liés. Legato passages) 1,—
No. 2. Leichtes Hindernis. (Petit obstacle. Loose wrist) 1,—
No. 3. Gebrochene Sexten. (Sixtes brisées. Arpeggiated sixths) 1,—
No. 4. Gebrochene Akkorde. (Accords brisés. Arpeggiated chords) 1,—

KLEINMICHEL, Richard.

- Op. 61. Moto perpetuo.
No. 5. Triller. (Trilles. Shakes) 1,—
No. 6. Gestosene Oktaven. (Octaves attachées. Shocco octaves) 1,—

KRUG, Arnold.

- Op. 3. Vier Phantasien.
(Quatre compositions fantastiques. Four fantasies.)
No. 1. C. dur. (Ut maj. C. maj.) 1,50
No. 2. H. dur. (Si maj. H. maj.) 75
No. 3. E. moll. (Mi min. E. min.) 1,—
No. 4. E. dur. (Mi bém. maj. E. maj.) 1,25
Op. 14. Liebesnovelle. (I. Erste Begegnung. II. Liebeswehen. III. Geständnis. IV. Ewig. Treue.) Ein Idyll in vier Sätzen für Streichorchester und Harfe ad libitum. Bearbeitet vom Komponisten. (Une nouvelle d'amour. I. Première entrevue. II. Amour naissant. III. Annon. IV. Épilogue. Séparation. Idyll in quatre parties pour instruments à cordes avec harpe ad libitum. Love's novel. I. First meeting. II. Flirting love. III. Confession. IV. Epilogue. Separation. An idyll in four parts for low-orchestra and harp ad libitum. Arranged by the composer) 3,—
Op. 17.
No. 1. Blumenstück. (Fleur. Flower piece) 75
No. 2. Scherzo con intermezzo 1,25
No. 3. Nocturne 1,—
Op. 31. Albumblätter. (Feuilles d'album. Album leaves.)
No. 1. Con moto. (In der Weise eines Wiener Walzers) 1,—
No. 2. Quasi Allegretto 1,—
No. 3. Allegretto giocoso 1,—
No. 4. Allegretto 1,—
No. 5. Andante (Trasparenz. Marche funèbre. Funeral march) 1,—
No. 6. Andantino 1,—

LAZARUS, Gustav.

- Op. 73. Suite in 4 Sätzen. (4 morceaux. 4 pieces.)
No. 1. Scherzucht. (Distr. ardent. Longing) 1,50
No. 2. Vision 1,—
No. 3. Wiedersehen. (Revoir. Meeting again) 1,—
No. 4. Menuet 1,—

LEWY, Charles.

- Op. 55. Villa Giulia. Morceau 2,—
Op. 56. Impromptu 1,75

MEYER-OLBERSLEBEN, Max.

- Op. 19. Aus launigen Stunden. (Moments joyeux. Hours of merriment.)
No. 1. Dolce far niente 1,—
No. 2. Barleske 1,—
No. 3. Novallette 1,—
Op. 20. Aus meinem Skizzenbuch. (Esquisses musicales. From my sketch-book.)
No. 1. Spielende Mücken. (Jeu des mouches. Humming of the bee) 1,50
No. 2. Humoreske 1,50
No. 3. Ein Walzer 1,50
Op. 29. Aus dem Tage der Minnenkinder. Vier Stimmungsbilder zu altdutschen Dichtungen. (Der Jüngling der Bräuterei. 4 morceaux. From minstrel's times. 4 pieces.)
No. 1. Im süßen Maien, zu einem Texte von Walter von der Vogelweide. (Au beau mois de mai. In may-month) 1,—
No. 2. Minnelied, zu einem Texte von Werner von Tegeborn. (Chant d'amour. Love-song) 1,—
No. 3. Ringelreihen, zu einem Texte von Konrad von Küchberg. (Ronde. Roundelay) 1,—
No. 4. Der fröhliche Zecher, zu einem Volkslied des XVI. Jahrhunderts. (Le joyeux buveur. The gay drinker) 1,—
Op. 45. Arabesken. (Arabesques.) Fünf Klavierstücke.
No. 1. Andantino 1,—
No. 2. Allegro 1,—
No. 3. Moderato 1,—
No. 4. Adagio 1,—
No. 5. Vivace 1,—

NICOLE, Louis.

- Op. 52. Romance sans paroles 1,25
Op. 70. Intermède 1,25

SCHORCHT, H.

- Op. 4. Deux mazurkas.
No. 1. 1,—
No. 2. 1,—

SCHYTTE, Ludwig.

- Op. 121. Vier Tonskizzen. (4 esquisses musicales. 4 musical sketches.)
No. 1. Wiener Walzer. (Valse viennoise. Vienna Waltz) 1,50
No. 2. Schwedische Fantasie. (Fantaisie suédoise. Swedish fantasia) 1,50

SCHYTTE, Ludwig.

- Op. 121. Vier Tonskizzen.
No. 3. Klänge aus Tyrol. (Voix du Tyrol. Sounds from Tyrol) 1,50
No. 4. Nordischer Brautzug. (Cortège nuptial norvégien. Norwegian bridal procession) 1,50

SILAS, E.

- Op. 105. Gavotte.
No. 6. F. dur. (F. maj. F. maj.) 1,50

STAEGER, Alexander.

- Op. 3. Von Lenz und Liebe. (Printemps et amour. Spring and love.)
No. 1. Malheur. (Bonheur en mai. Happiness in the may) 1,25
No. 2. Lenznacht. (Nuit de printemps. Spring-night) 1,25
No. 3. Frohe Waldfahrt. (Joyeux voyage. Merry forest-excursion) 1,50

ZAREMBSKI, Jules.

- Op. 22. Berceuse. (Lullaby) 1,50
Op. 24. Valse caprice 2,50
Op. 25. Tarentella 2,50
Op. 26. Sérénade espagnole. (Spanish serenade) 1,50

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OEUVRES
POUR
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von
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Eigentum des Verlegers für alle Länder.

Eingezeichnet in das Vereins-Verzeichnis.

LEIPZIG, ROB. FORBERG.

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Heft 1	1 —	Nº 7. Intermezzo	1 —
Heft 2	1 —	Nº 8. Alla marcia	1 —
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Heft 1. Nº 1. Pater noster. (<i>Vater unser.</i>)	1 25	Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50
Nº 2. Jam sol recedit. (<i>Schon weicht der Sonne Flammenstrahl.</i>)		Op. 175. Sonate Nº 16 in Gis-moll für Orgel. (Allegro moderato. Skandinavisch. Introduction u. Fuge.) (<i>Sixième sonate pour l'orgue. En Sol dièse mineur. 16th sonata for organ in G sharp minor.</i>)	4 —
Nº 3. Salvete flores martyrum. (<i>Euch Märtyrblüthen, Gruss!</i>)		Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 —
Heft 2. Nº 4. Salve regina. (<i>Gruss! Himmelskönigin.</i>)	1 25	Op. 177. Concert für Orgel. (Nº 2 in G-moll) mit Begleitung des Streichorchesters, 2 Hörnern, Trompeten und Pauken. (<i>2ième Concert pour l'orgue et orchestre, en Sol mineur. 2nd Organ-concert with orchestra, in G minor.</i>)	6 —
Nº 5. Christus factus est. (<i>Christus ward für uns geboren.</i>)		Partitur	6 —
Op. 132. Sonate Nº 8 in E-moll für Orgel. (Fuge. Intermezzo, Scherzo, Passacaglia.) (<i>Huitième sonate pour l'orgue. En Mi min. 8th sonata for organ. E min.</i>)	4 —	Orchesterstimmen	6 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5 —	(Duplirstimmen: Viol. I, II, Va., Ve., u. B. à 90 Pf. no.)	3 —
Op. 142. Sonate Nº 9 in B-moll für Orgel. (Präludium, Romanze, Fantasie und Fuge.) (<i>Neuvième sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat maj.</i>)	4 —	Orgelstimme	3 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50	Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 50
Op. 146. Sonate Nº 10 in H-moll für Orgel. (Präludium, Fuge, Fantasie und Finale.) (<i>Dixième sonate pour l'orgue. En Si min. 10th sonata for organ. B min.</i>)	4 —	Op. 181. Fantasie-Sonate Nº XVII in H für Orgel. (Fantasie. Intermezzo. Introduction u. Fuge.) (<i>Fantaisie-Sonate pour l'orgue. Nº XVII en Si maj. Fantasia-Sonata for organ. Nº XVII in H-maj.</i>)	4 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5 —	Op. 188. Sonate Nº XVIII in A für Orgel. (Fantasie. Capriccio. Idylle. Finale.) (<i>Dix-huitième sonate pour l'orgue. En La maj. 18th sonata for organ. A maj.</i>)	4 —
Op. 148. Sonate Nº 11 in D-moll für Orgel. (Agitato. Intermezzo und Fuge.) (<i>Onzième sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.</i>)	4 —	Op. 189. Zwölf Trios für Orgel. (<i>Douze trios pour l'orgue. Twelve trios for organ.</i>)	
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5 —	Heft 1. (Andantino amabile. Moderato. Allegretto. Quasi Adagio.)	1 50
Op. 154. Sonate Nº 12 in Des-dur für Orgel. (Phantasie, Pastorale, Introduction und Fuge.) (<i>Douzième sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat maj.</i>)	4 —	Heft 2. (Moderato. Allegretto. Moderato. Alla breve.)	1 50
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	5 —	Heft 3. (Con moto. Andantino. Adagio. Andantino.)	1 50
Op. 161. Sonate Nº 13 in Es-dur für Orgel. (Phantasie, Canzone, Intermezzo, Fuga.) (<i>Treizième sonate pour l'orgue. En Mi bém. maj. 13th sonata for organ. E flat maj.</i>)	4 —	Op. 193. Sonate Nº 19 in G-moll (Präludium. Provençalisch. Introduction und Finale.) (<i>Dix-neuvième sonate pour l'orgue. En Sol mineur. 19th sonata for organ in G minor.</i>)	4 —
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 —	Op. 196. Zur Friedensfeier. Sonate Nº 20 in F-dur für Orgel. (Präludium. Intermezzo. Pastorale. Finale.) (<i>A la fête de la paix. Vingtième sonate pour l'orgue. En Fa maj. To the peace-feast. 20th sonata for organ in F maj.</i>)	4 —
Op. 165. Sonate Nº 14 in C-dur für Orgel. (Präludium. Idylle. Toccata.) (<i>Quatorzième sonate pour l'orgue. En Ut maj. 14th sonata for organ. C maj.</i>)	4 —	Einzelsätze aus seinen Orgelsonaten. (<i>Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ-sonatas.</i>)	
Für Pianoforte zu 4 Händen vom Componisten. (Pour Piano à 4 ms. For Piano-duet)	4 —	Nº 1. Fuga cromatica	1 25
Op. 167. Meditationen. Zwölf Orgelvorträge. (<i>12 morceaux pour l'orgue. 12 organ-pieces.</i>)		Nº 2. Intermezzo	1 —
Nº 1. Entrata	1 —	Nº 3. Scherzoso	1 —
Nº 2. Agitato	1 —	Ausgewählte Stücke aus den Orgelwerken von Josef Rheinberger. Für Harmonium bearbeitet von A. Schmid-Lindner. (<i>Choix de morceaux des oeuvres de J. R. Arrangés pour l'harmonium par A. Schmid-Lindner. A selection from the organ-works of J. R. Arranged for harmonium by A. Schmid-Lindner.</i>)	
Nº 3. Canzonetta	1 —	Nº 1. Intermezzo (aus Op. 132)	1 —
Nº 4. Andantino	1 —	Nº 2. Romanze (aus Op. 142)	1 —
Nº 5. Preludio	1 —	Nº 3. Thema mit Veränderungen (aus Op. 146)	1 —
Nº 6. Aria	1 —	(<i>Thème et variations.</i>)	1 —
		Nº 4. Pastorale (aus Op. 154)	1 —
		Nº 5. Canzone (aus Op. 161)	1 —
		Nº 6. Idylle (aus Op. 165)	1 —

I. AGITATO.

Josef Rheinberger, Op. 148.

Allegro. $\text{♩} = 60.$

Manual. *f*

Pedal. *f*



First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes triplets and various chordal structures.



Second system of musical notation, featuring a grand staff with treble and bass clefs. The music includes triplets and various chordal structures. The tempo marking *rit.* (ritardando) is present, followed by *a tempo*.



Third system of musical notation, featuring a grand staff with treble and bass clefs. The music includes triplets and various chordal structures.



Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes triplets and various chordal structures.



Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes triplets and various chordal structures.



First system of musical notation. The top staff (treble clef) features a melodic line with triplets and slurs. The middle staff (bass clef) contains a complex accompaniment with many beamed sixteenth notes. The bottom staff (bass clef) has a simple bass line with quarter and eighth notes.



Second system of musical notation. The top staff continues the melodic line with slurs and ties. The middle staff has a dense texture of beamed notes. The bottom staff continues the bass line with some rests.



Third system of musical notation. The top staff shows a continuous stream of beamed notes. The middle staff has a series of chords and dyads. The bottom staff continues the bass line with eighth and quarter notes.



Fourth system of musical notation. The top staff features a melodic line with slurs. The middle staff has a series of chords, with a double bar line and a repeat sign in the third measure. The bottom staff continues the bass line. Dynamics include *mf* (mezzo-forte) and *p* (piano).



Fifth system of musical notation. The top staff continues the melodic line with slurs. The middle staff has a series of chords and dyads. The bottom staff continues the bass line. Dynamics include *rit.* (ritardando) and *p* (piano).

a tempo

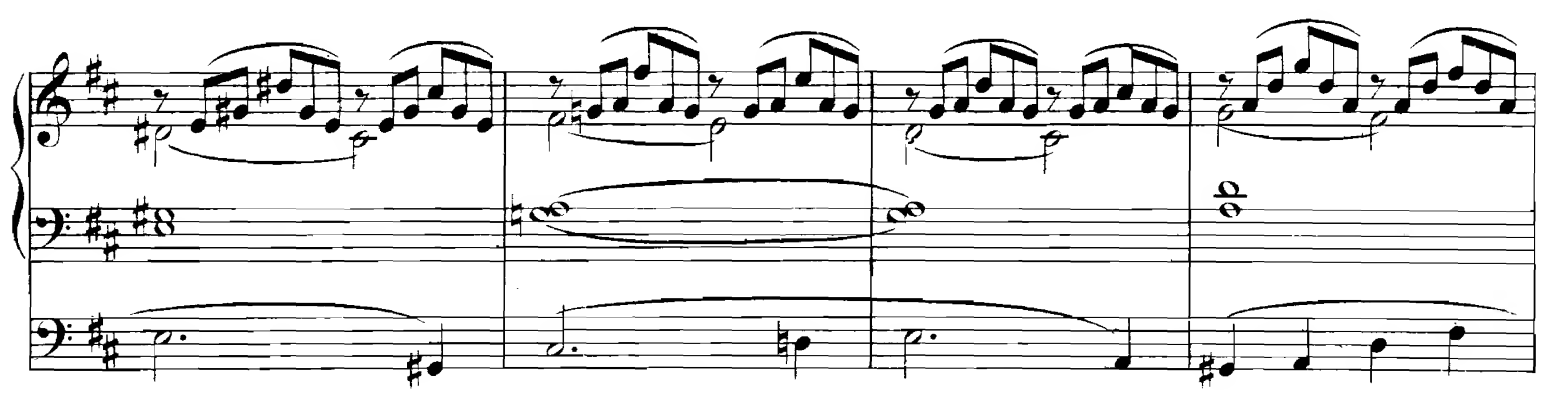
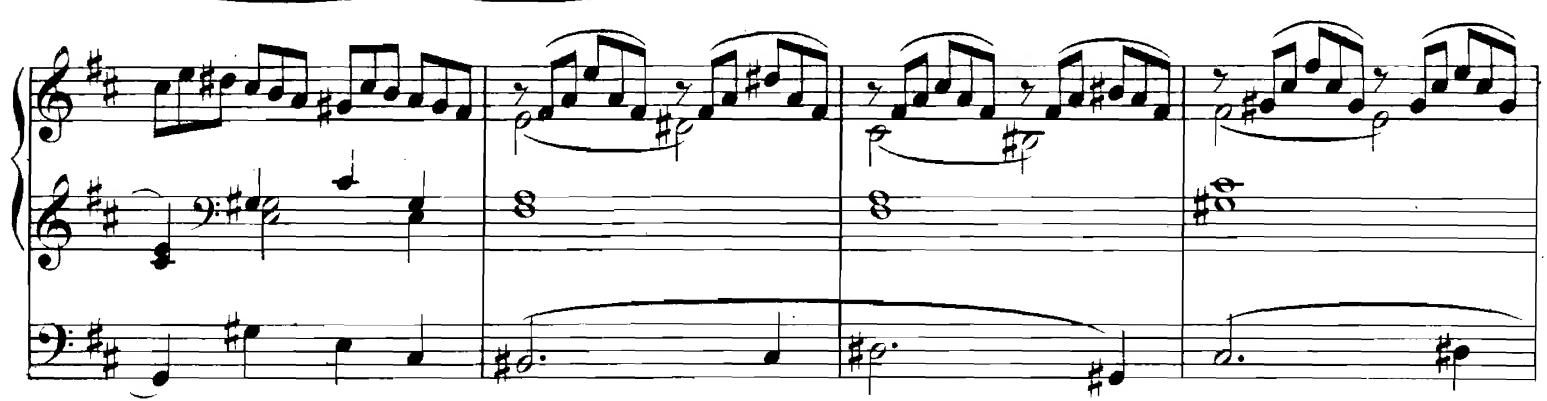
This musical score consists of six systems of piano notation, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat). The first system is marked *a tempo*. The second system includes a *pp* (pianissimo) dynamic marking. The third system also includes a *pp* marking. The fourth system features a *f* (forte) dynamic marking. The fifth system includes a *f* marking. The sixth system includes a *f* marking. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

This page of musical notation consists of five systems of staves. Each system typically includes a treble staff, a bass staff, and a lower bass staff. The notation is written in a key with one flat (B-flat) and a 3/4 time signature.

Key features of the notation include:

- First System:** Features complex rhythmic patterns with triplets and slurs across the treble and bass staves. The lower bass staff contains a simple melodic line.
- Second System:** Continues the complex patterns in the upper staves, with the lower bass staff providing harmonic support.
- Third System:** Shows a more rhythmic, almost dance-like quality with frequent eighth and sixteenth notes.
- Fourth System:** Includes a *rit.* (ritardando) marking above the treble staff. The music becomes more sparse and expressive.
- Fifth System:** Features a *a tempo* marking and a *pp* (pianissimo) dynamic marking. The system concludes with a *ff* (fortissimo) dynamic marking and a triplet figure.

This page of musical notation consists of five systems of staves, each with a treble and bass clef. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The first system begins with a forte (*ff*) dynamic marking. The second system continues the melodic and harmonic development. The third system features a complex texture with many beamed sixteenth notes in the right hand. The fourth system shows a continuation of the melodic lines. The fifth system includes a *rit.* (ritardando) marking followed by a *a tempo* marking, indicating a change in the piece's tempo. The notation includes various musical symbols such as notes, rests, accidentals, and slurs.



a tempo

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *mf* is present in the bass staff.



Second system of musical notation, continuing the piece. The treble staff shows a more complex melodic line with slurs and ties. The bass staff continues with a steady accompaniment. A dynamic marking of *f* is visible in the bass staff.



Third system of musical notation, showing further development of the musical themes. The treble staff features a series of chords and moving lines. The bass staff continues with a consistent accompaniment.



Fourth system of musical notation, featuring a change in dynamics. The treble staff has a melodic line with slurs, and the bass staff has a more active accompaniment. Dynamic markings of *f* and *ff* are present.



Fifth system of musical notation, concluding the page. The treble staff shows a final melodic phrase, and the bass staff provides a concluding accompaniment. The system ends with a double bar line.

The musical score is written for piano and consists of five systems of staves. The first system has three staves (treble, middle, and bass). The second system has three staves and includes the markings *rit.* and *a tempo*. The third system has three staves. The fourth system has three staves and includes triplets. The fifth system has three staves and includes the marking *poco rit.* The notation includes various musical symbols such as notes, rests, and dynamic markings.

a tempo

The first system of musical notation consists of three measures. The top staff is in treble clef with a key signature of one flat (B-flat). It features a melodic line with eighth and sixteenth notes, some beamed together, and a few tied notes. The middle staff is in bass clef and contains a bass line with eighth and sixteenth notes, including a triplet of eighth notes in the first measure. The bottom staff is a grand staff (treble and bass clef) with a few notes, including a whole note in the first measure.

The second system of musical notation consists of three measures. The top staff continues the melodic line from the first system. The middle staff continues the bass line with similar rhythmic patterns. The bottom staff continues the grand staff with a few notes, including a whole note in the first measure.

The third system of musical notation consists of four measures. The top staff has a melodic line that ends with a whole note in the third measure. The middle staff has a bass line with eighth and sixteenth notes. The bottom staff has a grand staff with a few notes, including a whole note in the first measure. The tempo marking *Poco meno mosso* is written above the third measure.

The fourth system of musical notation consists of four measures. The top staff has a melodic line that ends with a whole note in the third measure. The middle staff has a bass line with eighth and sixteenth notes. The bottom staff has a grand staff with a few notes, including a whole note in the first measure. The tempo marking *Adagio.* is written above the third measure.

II. CANTILENE.

Adagio. ♩ = 84.

dolce

I. Manual. *p*

II. Manual. *pp*

The musical score is written for two manuals. The I. Manual part is in the treble clef and begins with a piano (*p*) dynamic. The II. Manual part is in the bass clef and begins with a pianissimo (*pp*) dynamic. The tempo is Adagio, with a quarter note equal to 84 beats per minute. The mood is dolce. The score consists of four systems of music, each with two staves. The first system shows the beginning of the piece with a melodic line in the I. Manual and a supporting bass line in the II. Manual. The subsequent systems continue the melodic development in the I. Manual, with the II. Manual providing harmonic support through chords and moving bass lines. The piece concludes with a final cadence in the I. Manual.





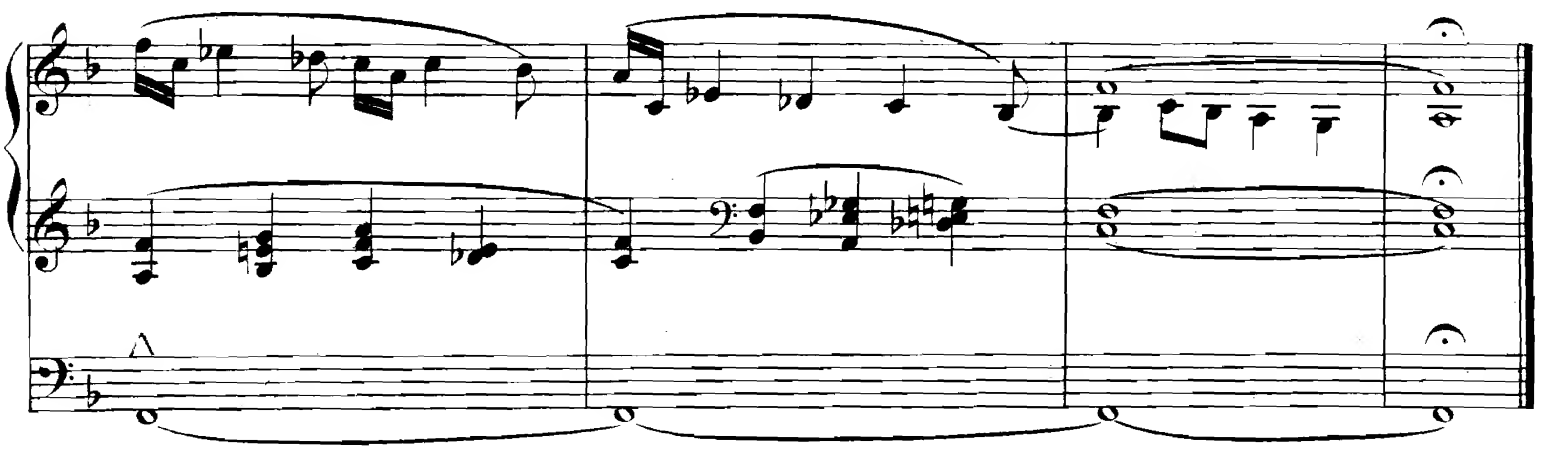
The first system of musical notation consists of three staves. The top staff is in treble clef, the middle in alto clef, and the bottom in bass clef. All three staves are in the key of B-flat major, indicated by two flats. The music features a complex melodic line in the top staff with many beamed sixteenth and thirty-second notes, and a more rhythmic accompaniment in the lower staves.



The second system of musical notation also consists of three staves in the same key of B-flat major. The top staff continues the intricate melodic pattern. The middle staff has a more active role with various chords and moving lines. The bottom staff provides a steady bass line with some syncopation.



The third system of musical notation continues the piece with three staves. The top staff's melody remains highly active. The middle and bottom staves show a more pronounced harmonic structure with sustained chords and moving bass lines.

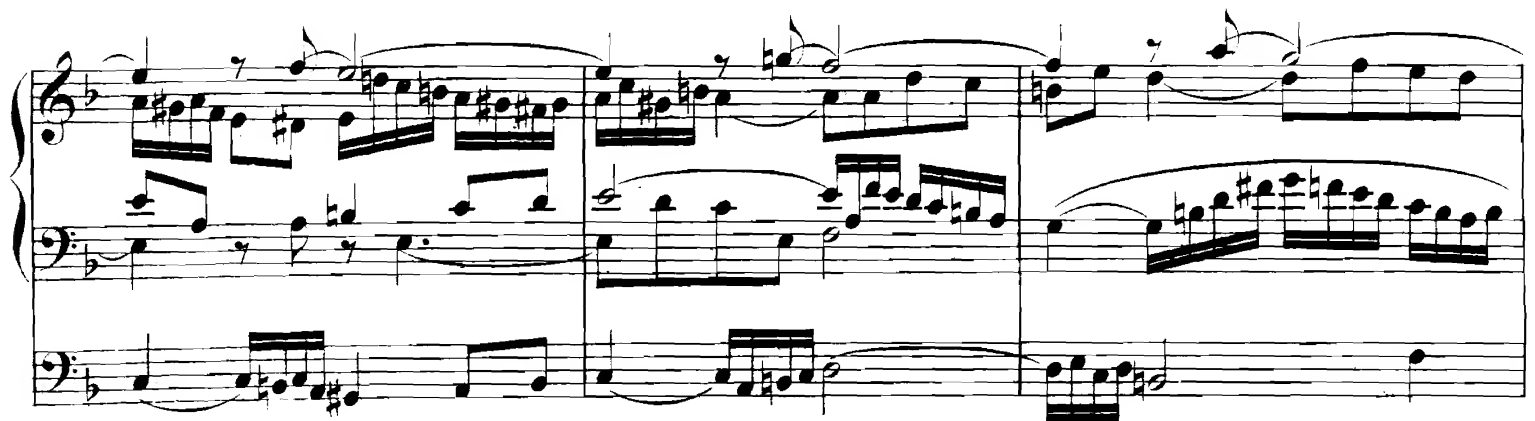
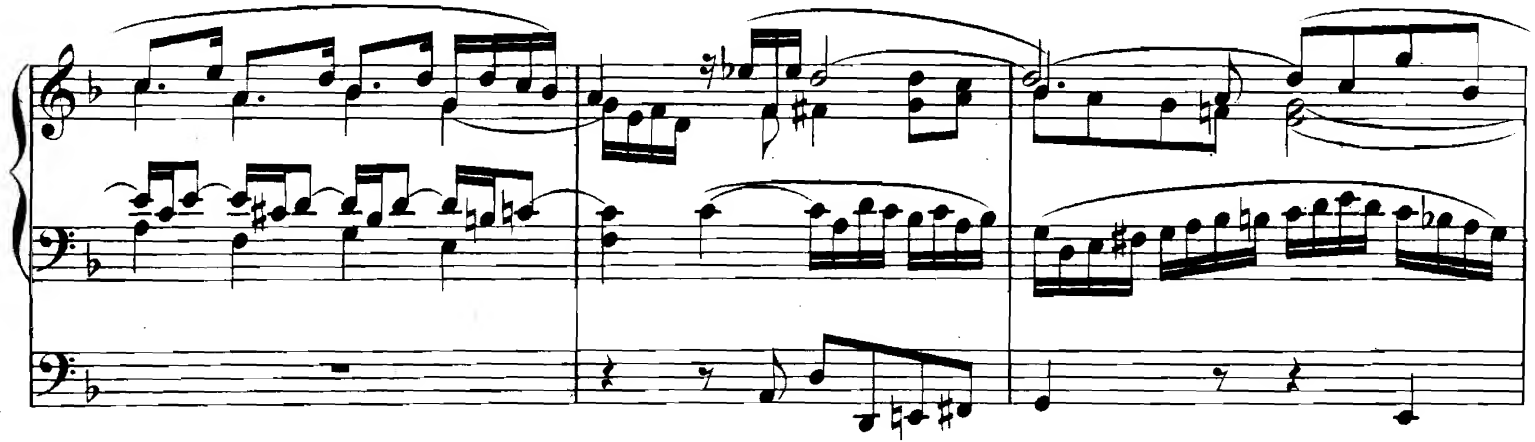
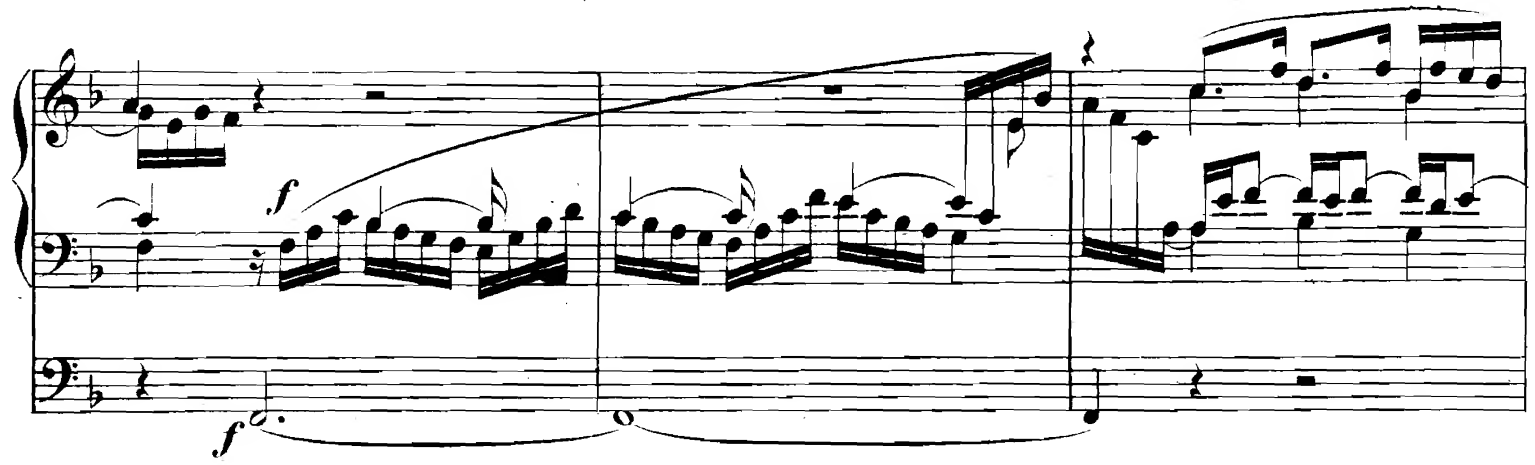


The fourth system of musical notation is the final system on the page, consisting of three staves. It concludes the piece with sustained chords in the upper staves and a final bass line. The notation includes various musical symbols such as slurs, ties, and dynamic markings.

III. INTERMEZZO.

Moderato. ♩ = 66.

The musical score is written for piano and consists of four systems of staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The tempo is marked 'Moderato' with a quarter note equal to 66 beats per minute. The score begins with a forte (ff) dynamic in the right hand and a mezzo-forte (mf) dynamic in the left hand. The first system shows the right hand playing a series of chords and the left hand playing a rhythmic pattern. The second system continues the right hand melody with eighth notes and the left hand provides harmonic support. The third system features a more complex right hand melody with sixteenth notes and the left hand playing chords. The fourth system concludes the piece with a final chord in the right hand and a sustained note in the left hand.





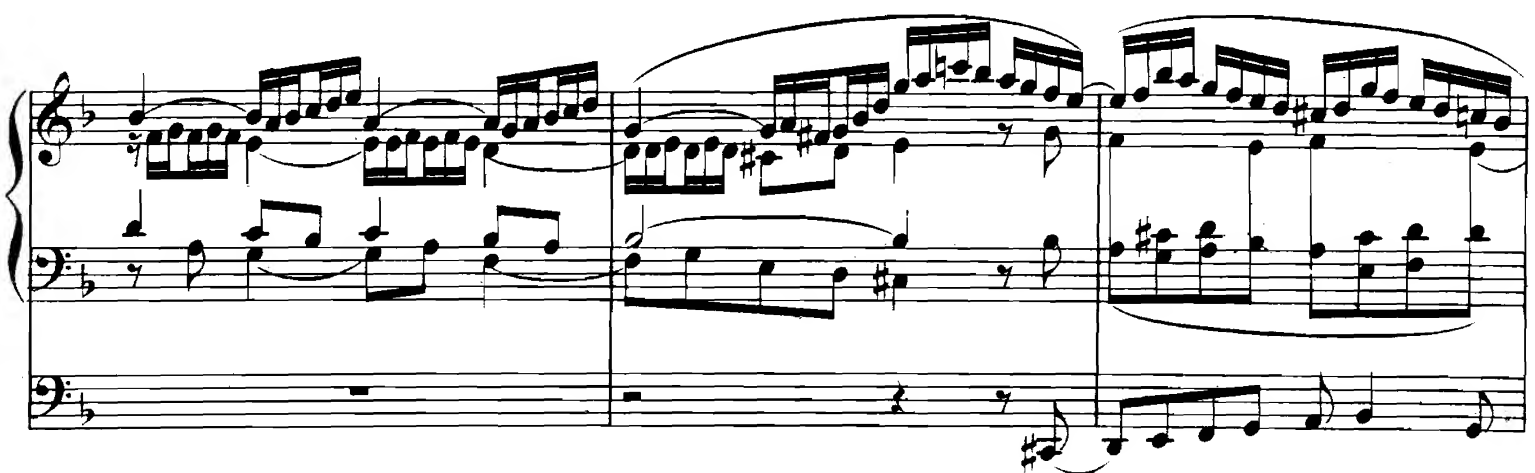
The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff is in bass clef and features a dense, rapid sixteenth-note arpeggiated pattern. The bottom staff is also in bass clef and contains a more melodic line with eighth notes and some rests.



The second system of musical notation continues the piece. It includes the tempo marking "Adagio." and the dynamic marking "ff" (fortissimo) in both the top and bottom staves. The top staff has a melodic line with some triplets. The middle staff features a triplet of sixteenth notes. The bottom staff has a melodic line with some rests.



The third system of musical notation shows the continuation of the musical piece. The top staff has a melodic line with some triplets. The middle staff has a melodic line with some rests. The bottom staff has a melodic line with some rests.



The fourth system of musical notation shows the continuation of the musical piece. The top staff has a melodic line with some triplets. The middle staff has a melodic line with some rests. The bottom staff has a melodic line with some rests.

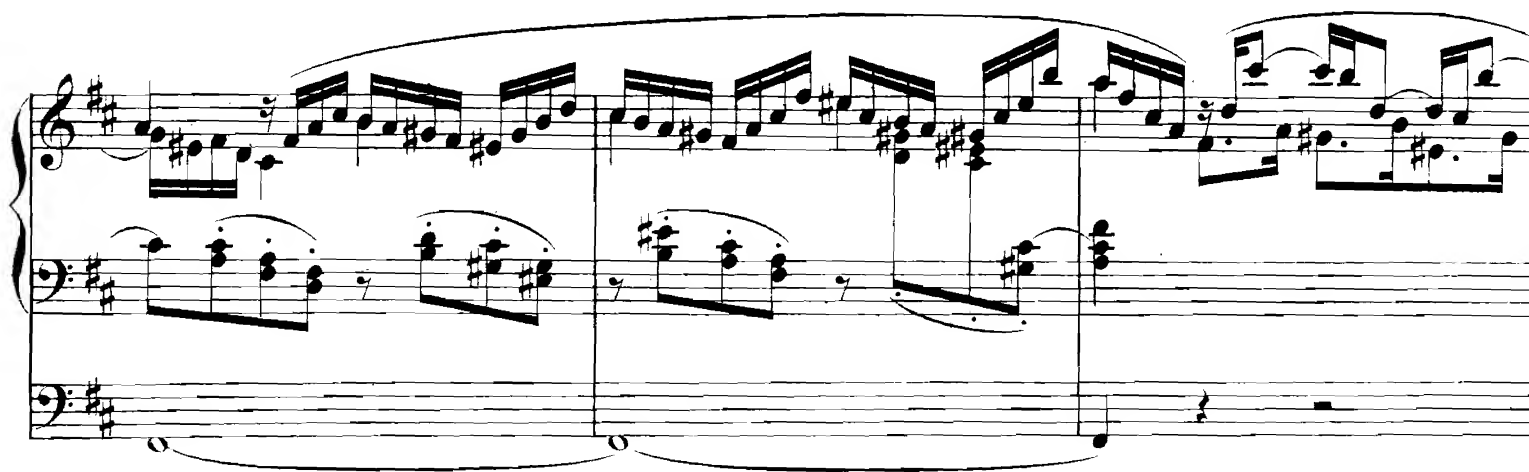
Tempo I.



The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of eighth and sixteenth notes, followed by a half note. The middle staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of eighth and sixteenth notes, followed by a half note. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of eighth and sixteenth notes, followed by a half note. The system concludes with a double bar line.



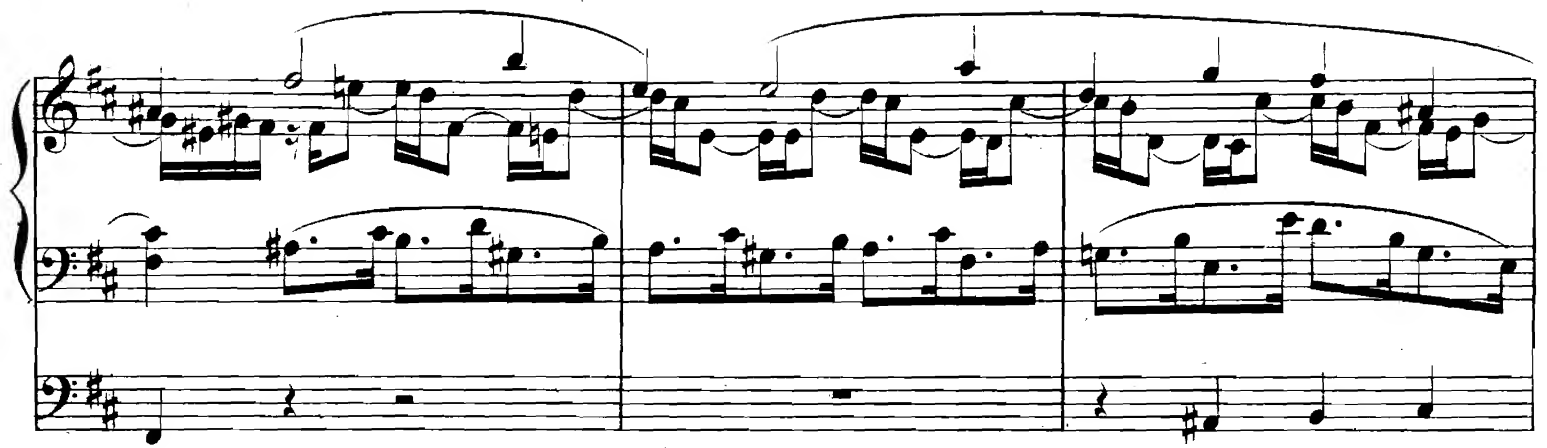
The second system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of eighth and sixteenth notes, followed by a half note. The middle staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of eighth and sixteenth notes, followed by a half note. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of eighth and sixteenth notes, followed by a half note. The system concludes with a double bar line.



The third system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of eighth and sixteenth notes, followed by a half note. The middle staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of eighth and sixteenth notes, followed by a half note. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of eighth and sixteenth notes, followed by a half note. The system concludes with a double bar line.



The fourth system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of eighth and sixteenth notes, followed by a half note. The middle staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of eighth and sixteenth notes, followed by a half note. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of eighth and sixteenth notes, followed by a half note. The system concludes with a double bar line.



IV. FUGE.

21

Con moto. $\text{♩} = 76.$

The first system of musical notation for the Fugue. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The middle staff is a bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The music is written in a fugue style, with a strong bass line in the middle staff. The first measure of the middle staff is marked with a forte (ff) dynamic.

The second system of musical notation for the Fugue. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The middle staff is a bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The music continues with a strong bass line in the middle staff.

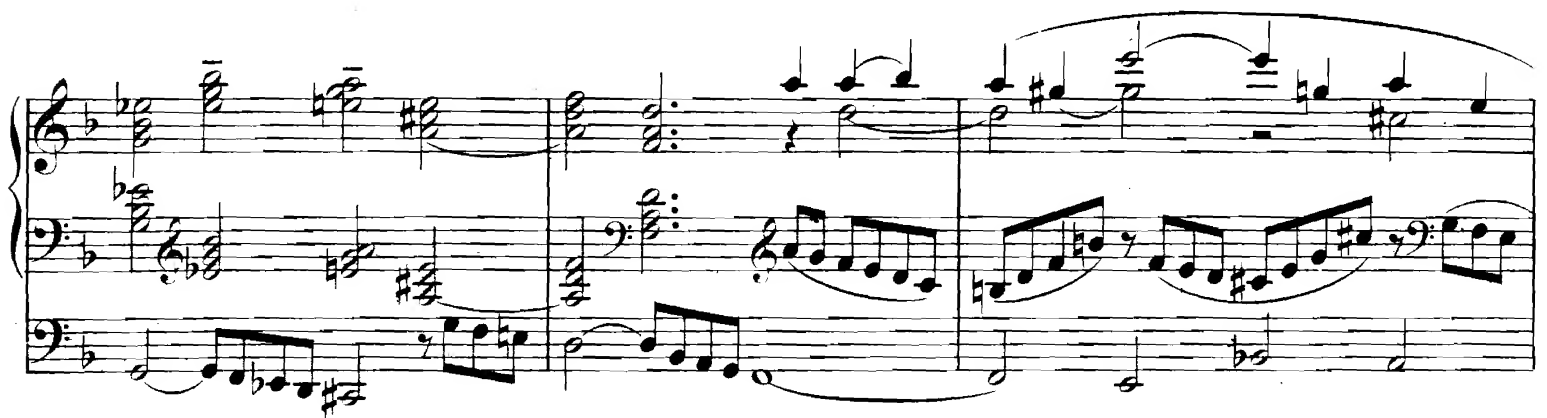
The third system of musical notation for the Fugue. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The middle staff is a bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The music continues with a strong bass line in the middle staff. The first measure of the bottom staff is marked with a forte (ff) dynamic.

The fourth system of musical notation for the Fugue. It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The middle staff is a bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The music continues with a strong bass line in the middle staff.











First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat major or D minor). It consists of two measures, each with a complex melodic line in the treble and a more rhythmic, arpeggiated line in the bass.



Second system of musical notation, continuing the piece. It includes a *rit.* (ritardando) marking above the staff. The music features flowing melodic lines in both hands, with some chromaticism in the treble.



Third system of musical notation, marked *a tempo* and *molto legato*. The music is characterized by long, sweeping melodic lines in the treble and a more active, arpeggiated bass line. The system is divided into four measures by bar lines.



Fourth system of musical notation, continuing the *a tempo* and *molto legato* section. It features complex, flowing melodic lines in both hands, with a focus on sustained notes and smooth transitions between them.



Orgel-Musik.

Musique pour l'orgue. Organ-Music.

I. Für Orgel und Orchester.

(Orgue et orchestre. Organ and orchestra.)

Rheinberger, Josef.

- Op. 177. Concert für Orgel (No. II in Gmoll) mit Begl. des Streichorchest., 2 Hörnern, Trompeten u. Pauken. (2ème concert pour l'orgue avec orchestre en sol-mineur. 2nd organ-concert with orchestra in g-minor.)
- | | |
|------------------|---|
| Partitur | 6 |
| Orchesterstimmen | 6 |
| Orgelstimme | 3 |

II. Für Orgel und Violine.

(Orgue et Violon. Organ and violin.)

Bach, Joh. Seb.

- Andante. Aus dem italienischen Concert. Für Violine und Orgel eingerichtet von Herm. Kretzschmar. Dmoll. (Du concert italien en Rémin. From the Italian concert. Dmin.) 1 30

Beethoven, L. van.

- Zwei Sätze für Violine und Orgel (oder Harmonium) eingerichtet von A. W. Gottschalg. (2 morceaux pour violon et orgue. 2 pieces for violin and organ.)
- | | |
|---------------------------------------|---|
| No. 1. Adagio (aus Op. 24) | 1 |
| No. 2. Moderato grazioso (aus Op. 30) | 2 |

Rheinberger, Josef.

- Op. 150. Sechs Stücke für Violine und Orgel. (6 morceaux pour violon et l'orgue. 6 pieces for violin and organ.)
- | | |
|---|------|
| No. 1. Thema mit Veränderungen. (Th. et variations) | 2 40 |
| No. 2. Abendlied. (Chant du soir. Evening song) | 1 20 |
| No. 3. Gigue | 2 40 |
| No. 4. Pastorale | 1 50 |
| No. 5. Elegie | 1 20 |
| No. 6. Ouverture | 3 |

III. Für Orgel und Violoncello.

(Orgue et violoncelle. Organ and cello.)

Rheinberger, Josef.

- Drei Stücke aus Op. 150 für Violoncello und Orgel. (3 morceaux pour violoncelle et l'orgue. 3 pieces for violoncello and organ.)
- | | |
|---|------|
| No. 1. Abendlied. (Chant du soir. Evening song) | 1 20 |
| No. 2. Pastorale | 1 20 |
| No. 3. Elegie | 1 50 |

IV. Für Orgel und Blasinstrumente.

(Orgue et instruments à vent. Organ and windinstruments.)

Gumbert, Friedrich.

- Transcriptionen für Horn mit Begleitung der Orgel (oder des Pianoforte). (Duos pour cor et l'orgue [ou piano]. Duets for horn and organ [or piano].)
- | | |
|---|------|
| (Heft 18.) Bach, Air. Aus d. Orchestersuite. Ddur. (Rémaj. Dmaj.) | 1 |
| (Heft 20.) Händel, Andante. Largo. Adagio | 1 25 |
| (Heft 22.) Weber, Adagio | 1 |
| (Heft 25.) Leclair, J. M., Largo | 75 |
| (Heft 30.) Stradella, Kirchenarie. (Air d'église. Church hymn) | 1 |
| (Heft 31.) Bach, Sarabande | 1 |
| (Heft 34.) Schumann, Rob., Abendlied. (Chant du soir. Evening song) | 1 |
| (Heft 35.) Schumann, Rob., Stille Thräne (Larmes silencieuses. Silent tears) | 1 25 |
| (Heft 36.) Schumann, Rob., Stüb' Lieb' und Freud'. (Quand meurent l'amour et la joie. Dying love and joy) | 1 25 |

Rheinberger, Josef.

- Andante pastorale. Für Oboe und Orgel (aus Op. 98). (Pour hautbois et l'orgue. For oboe and organ.) 1 50

Schubert, Louis.

- Op. 41. Adagio religioso für Cornet à pistons u. Orgel. (Adagio rel. pour cornet à pist. et l'orgue. Adagio rel. for cornet-a-pistons and organ.) 1 25

V. Für Orgel solo.

(Orgue seul. Organ solo.)

Bach, Joh. Seb.

- Drei Stücke aus dem Magnificat f. d. Orgel übertragen v. Rob. Schaab. (Trois morceaux du magnificat. Arr. pour l'orgue par R. Schaab. Three pieces from the Magnificat. Arranged for the organ by R. Schaab.)
- | | |
|---|----|
| No. 1. Arie. Emoll. (Mimineur. Eminor) | 75 |
| No. 2. Arie. Edur. (Mimajeur. Emajor) | 75 |
| No. 3. Chor. Ddur. (Chœur. Rémajeur. Chœur. Dmajor) | 1 |

Beethoven, Ludwig v.

- Op. 48. Sechs Lieder von Gellert. (Bitte. Die Liebe des Nächsten. Vom Tode. Die Ehre Gottes in der Natur. Gottes Rath und Vorsehung. Busslied.) Für Orgel eingerichtet von Rob. Schaab. (Six chants par Gellert. Arr. pour l'orgue par Rob. Schaab. Six songs by Gellert. Arranged for organ by R. Schaab.) 1 50

Bibl, Rudolf.

- Op. 74. Erste Sonate für Orgel in Dmoll. (1re sonate pour l'orgue en Rémin. 1st sonata for organ in Dmin.) 3

Boslet, L.

- Op. 14. Arioso und Fugato für Orgel 1
Op. 15. Sonate in Bmoll für Orgel. (Sonate en si bém. min. pour l'orgue. Sonata for organ in B minor.) 3
Op. 16. Vor- und Nachspiele für die Orgel. (Préludes pour l'orgue. Preludes for organ) 3

Buxtehude, Dietrich.

- Drei grosse Orgelstücke. Revidirt und zum Concert- und Schulgebrauch herausgeg. v. Hermann Kretzschmar. (Trois morceaux pour l'orgue. Revisé et arrangés d'usage des concerts et des écoles par H. Kretzschmar. Three pieces for the organ. Revised and edited for concerts and schools by Herm. Kretzschmar.)
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| No. 1. Emoll. (Mimineur. Eminor) | 1 80 |
| No. 2. Edur. (Mimajeur. Emajor) | 1 |
| No. 3. Ddur. (Rémajeur. Dmajor) | 1 30 |

Haas, J. de.

- Fuga für Orgel über die Buchstaben DEHAAS. (Fugue pour l'orgue. Fugue for organ) 50

Händel, G. F.

- Concert für Orgel mit Orchester (Gmoll). Für Orgel allein (Solo) zum Concertgebrauch bearb. von Rob. Schaab. (Concert pour l'orgue avec orchestre [Sol min.] Arr. p. l'orgue seul par R. Schaab. Concert for the org. with orchestra [G min.] Arr. for organ-solo by R. Schaab) 2 50

Kretzschmar, Hermann.

- Op. 4. Drei Postluden für Orgel zum Gebrauche bei Trauungen u. Concerten. (Trois clôtures pour l'orgue pour mariages et concerts. Three after-pieces for organ to be played in weddings and concerts) 2
Op. 8. Technische Studien für Orgelspieler. (Études techniques pour l'orgue. Technical studies for organ.)
Heft 1 1 80
Heft 2 1 80
Op. 10. Zum Ausgang! Leicht ausführbare Nachspiele für Orgel. (Clôtures faciles pour l'orgue. Easy after-pieces for organ) 2

Lachner, Franz.

- Op. 62. Introduction u. Fuge (Dmoll) für Orgel. (Introduction et fugue pour l'orgue [Rémin.]. Introduction and fugue for organ [D min.]) 1 25

Mendelssohn-Bartholdy, F.

- Op. 54. Variations sérieuses. Für Orgel zum Concertgebrauch arr. von Rob. Schaab. (Variations sérieuses. Arr. pour l'orgue seul par R. Schaab. Serious variations. Arr. for organ solo by R. Schaab) 2

Merkel, Gustav.

- Op. 45. Variationen für die Orgel über ein Thema von Beethoven zum Gebrauche bei Orgelconcerten. (Variations pour l'orgue sur un thème de Beethoven pour concerts d'orgue. Variations for organ on a theme of Beethoven, to be used at organ-concerts) 2 25

Papperitz, Robert.

- (Organist zu St. Nicolai und Lehrer am Königl. Conservatorium der Musik.)
Op. 15. Choralstudien für die Orgel. (Zunächst für die Schüler des Kgl. Conservatoriums der Musik zu Leipzig.) (Études de l'orgue pour les élèves du Conservatoire de musique de Leipzig. Organ-studies for the pupils of the roy. Conserv. of music in Leipzig.)
Heft 1 2
Heft 2 2
Heft 3, 4, 5 2

Plütti, Carl.

- Op. 15. Zehn Improvisationen über bekannte Choräle als Vor- oder Nachspiele bei Trauungen und anderen gottesdienstlichen Handlungen f. Orgel. (Dix improvisations pour l'orgue. Ten improvisations for organ.)
Heft 1. (Ach bleib' mit deiner Gnade. Ein' feste Burg ist unser Gott. Herzlich lieb hab' ich dich, o Herr. Lobt Gott, ihr Christen. O Haupt voll Blut und Wunden. Schmücke dich, o liebe Seele) 1 30
Heft 2. (Sei Lob' und Ehr, dem höchsten Gut. Solli' ich meinem Gott nicht singen. Vom Himmel hoch, da komm' ich her. Wachet auf! ruft uns die Stimme) 1 30

Reinecke, Carl.

- Op. 128. In Memoriam. Introduction und Fuge mit Choral für grosses Orchester. Arrangement für Orgel von Rob. Schaab. (In Memoriam. Introduction et fugue avec cantique pour orchestre. Arrangé pour l'orgue par R. Schaab. Introduction and fugue with choral for orchestra. Arranged for organ by R. Schaab) 1 50

Rheinberger, Josef.

- Op. 49. Zehn Trios für die Orgel. (Dix trios pour l'orgue. Ten trios for organ.)
Heft 1 1
Heft 2 1
Op. 88. Pastoral-Sonate in Gdur für Orgel. (Pastorale, Intermezzo, Fuge.) (Sonate pastorale pour l'orgue. En Sol maj. Pastoral sonata for organ. Gmaj.) 4
Op. 98. Sonate No. 4 in Amoll für Orgel. (Tempo moderato, Intermezzo, Fuga cromatica.) (Quatrième sonate pour l'orgue. En La min. 4th sonata for organ. A min.) 4
Op. 107. Fünf Hymnen für gemischten Chor. Für Orgel bearbeitet von Robert Schaab. (Cinq hymnes pour chœur mixte. Arrangés pour l'orgue par R. Schaab. Five hymns for mixed voices. Arr. for the organ by R. Schaab.)
Heft I. [No. 1. Pater noster. (Vater unser.) No. 2. Jam sol recedit. (Schon weicht der Sonne Flammenstrahl.) No. 3. Salvete flores martyrum. (Euch Martyrblüthen, Gruss!)] 1 25
Heft II. [No. 4. Salve regina. (Gruss! Himmelskönigin.) No. 5. Christus factus est. (Christus ward für uns geboren)] 1 25

Rheinberger, Josef.

- Op. 132. Sonate No. 8 in Emoll für Orgel. (Fuge, Intermezzo, Scherzo, Passacaglia.) (Huitième sonate pour l'orgue. En Mi min. 8th sonata for organ. E min.) 4
Op. 142. Sonate No. 9 in Bmoll f. Orgel. (Prälud., Romanze, Fantasie und Fuge.) (Neuvième sonate pour l'orgue. En Si bém. min. 9th sonata for organ. B flat maj.) 4
Op. 146. Sonate No. 10 in Hmoll für Orgel. (Präludium, Fuge, Fantasie und Finales.) (Dixième sonate pour l'orgue. En Si min. 10th sonata for organ. E min.) 4
Op. 148. Sonate No. 11 in Dmoll für Orgel. (Agitato. Intermezzo. Fuge.) (Onzième sonate pour l'orgue. En Ré min. 11th sonata for organ. D min.) 4
Op. 154. Sonate No. 12 in Des dur für Orgel. (Phantasie, Pastorale, Introduction und Fuge.) (Douzième sonate pour l'orgue. En Ré bém. maj. 12th sonata for organ. D flat maj.) 4
Op. 161. Sonate No. 13 in Esdur für Orgel. (Phantasie, Canzone, Intermezzo, Fuga.) (Treizième sonate pour l'orgue. En Mi bém. maj. 13th sonata for organ. E flat maj.) 4
Op. 165. Sonate No. 14 in Cdur für Orgel. (Präludium, Idylle, Toccata.) (Quatorzième sonate pour l'orgue. En Ut maj. 14th sonata for organ. Cmaj.) 4
Op. 167. Meditationen. Zwölf Orgelvortrüge. (12 morceaux pour l'orgue. 12 organ-pieces.)
No. 1. Entrata 1
No. 2. Agitato 1
No. 3. Canzonetta 1
No. 4. Andantino 1
No. 5. Präludio 1
No. 6. Aria 1
No. 7. Intermezzo 1
No. 8. Alla marcia 1
No. 9. Thema variato 1
No. 10. Passacaglia 1
No. 11. Fugato 1
No. 12. Finale 1

- Op. 168. Sonate No. 15 in Ddur f. Orgel. (Phantasie, Adagio, Introduction und Récitativo.) (Quinzième sonate pour l'orgue. En Ré maj. 15th sonata for organ. Dmaj.) 4
Op. 175. Sonate No. 16 in Gismoll für Orgel. (Allegro moderato. Skandinavisch. Introduction und Fuge.) (Seizième sonate pour l'orgue. En Sol dièze mineur. 16th sonata for organ in G sharp minor.) 4
Op. 181. Fantasie-Sonate No. 17 in Hdur für Orgel. (Fantaisie-Sonate pour l'orgue en Si maj. Fantasia-sonata for organ in Bmaj.) 4
Op. 188. Sonate No. 18 in Adur für Orgel. (18ième sonate en La maj. pour l'orgue. 18th sonata for organ in A maj.) 4
Op. 189. Zwölf Trios für Orgel. (Douze trios pour l'orgue. Twelve trios for organ.)
Heft 1 1 50
Heft 2 1 50
Heft 3 1 50

- Einzelstücke aus seinen Orgelsonaten. (Morceaux détachés de ses sonates pour l'orgue. Separate themes from his organ sonatas.)
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| No. 1. Fuga cromatica | 1 25 |
| No. 2. Intermezzo | 1 |
| No. 3. Scherzoso | 1 |

Schaab, Rob.

- Sechzig leicht ausführbare Choralvorspiele über die bekanntesten Kirchenmelodien zum Gebrauche beim öffentlichen Gottesdienste für Orgel. (Soixante préludes pour l'orgue. Sixty preludes for organ.)
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|-----------------|------|
| Op. 118. Heft 1 | 2 |
| Op. 119. Heft 2 | 2 50 |
| Op. 121. Heft 3 | 2 50 |

Schneider, Friedrich.

- Drei Stücke aus dem Chorfesttags-Oratorium: Gethsemane und Golgatha. Für die Orgel übertragen von Rob. Schaab. (Trois morceaux de l'oratoire du Vendredi-Saint. Arrangés pour l'orgue par R. Schaab. Three themes from the Good-Friday-Oratorio Gethsemane and Golgatha. Arranged for organ by R. Schaab.)
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| No. 1. Chor (Chœur. Choir): „Unsere Harfe ist zur Klage geworden“ | 75 |
| No. 2. Chor (Chœur. Choir): „Joh habe dich einen Augenblick verlassen“ | 50 |
| No. 3. Schlusschor (Chœur. Choir): „Würdig ist das Lamm“ | 75 |

Wolf, Alexander.

- Op. 2. 3 Trios f. Orgel. (3 Trios pour l'orgue. 3 organ-trios) 1

Woyrsch, Felix.

- Op. 42. Fest-Präludium f. Orgel üb. den Choral: „Nun danket alle Gott.“ (Prélude pour l'orgue. Prelude for organ) 1 50

Tschafkowsky, P.

- Allegro con grazia aus der Symphonie pathétique (No. VI). Für Orgel arrangirt von Frederick G. Shinn. 1 50

Wolf, Alexander.

- Op. 2. 3 Trios f. Orgel. (3 Trios pour l'orgue. 3 organ-trios) 1

Woyrsch, Felix.

- Op. 42. Fest-Präludium f. Orgel üb. den Choral: „Nun danket alle Gott.“ (Prélude pour l'orgue. Prelude for organ) 1 50

Nachtrag.

- Birn, Max. (Org. a. d. Sophienkirche in Dresden.)
Op. 4. Weihnachtspastorale für Orgel. (Fête de Noël. Pastorale pour l'orgue. Christmas-Pastoral for organ.) 1 25

Reger, Max.

- Op. 27. Phantasie für Orgel über den Choral: „Ein' feste Burg ist unser Gott“ 2
Op. 29. Phantasie und Fuge (C-moll) für Orgel. (Fantasie et fugue pour l'orgue en ut maj. Fantasia and fugue for organ in Cmaj.) 2

Rheinberger, Josef.

- Op. 193. Sonate No. 19 in Gmoll für Orgel. (Präludium. Provençalisch. Introduction und Finales.) (Dix-neuvième sonate pour l'orgue. En Sol mineur. 19th sonata for organ in G minor) 4
Op. 196. Zur Friedensfeier. Sonate No. 20 in Fdur für Orgel. (Präludium. Intermezzo. Pastorale. Finales.) (A la fête de la paix. Vingtième sonate pour l'orgue. En Fa maj. To the peace-feast. 20th sonata for organ in Fmaj.) 4

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ROB. FORBERG, LEIPZIG.